

FR. CHOPIN'S Pianoforte-Werke

revidirt und mit Fingersatz versehen
(zum grössten Theil nach des Autors Notirungen)

von
Carl Mikuli.
Einzelausgabe.

Band I. Mazurkas.

			M.	Pf.
1. Mazurka.	Op. 6. No. 1.	Fis moll.	—	20
2. Mazurka.	Op. 6. No. 2.	Cis moll.	—	20
3. Mazurka.	Op. 6. No. 3.	E dur.	—	30
4. Mazurka.	Op. 6. No. 4.	Es moll.	—	20
5. Mazurka.	Op. 7. No. 1.	B dur.	—	20
6. Mazurka.	Op. 7. No. 2.	A moll.	—	20
7. Mazurka.	Op. 7. No. 3.	F moll.	—	30
8. Mazurka.	Op. 7. No. 4.	As dur.	—	20
9. Mazurka.	Op. 7. No. 5.	C dur.	—	20
10. Mazurka.	Op. 17. No. 1.	B dur.	—	20
11. Mazurka.	Op. 17. No. 2.	E moll.	—	20
12. Mazurka.	Op. 17. No. 3.	As dur.	—	20
13. Mazurka.	Op. 17. No. 4.	A moll.	—	30
14. Mazurka.	Op. 24. No. 1.	G moll.	—	20
15. Mazurka.	Op. 24. No. 2.	C dur.	—	30
16. Mazurka.	Op. 24. No. 3.	As dur.	—	20
17. Mazurka.	Op. 24. No. 4.	B moll.	—	30
18. Mazurka.	Op. 30. No. 1.	C moll.	—	20
19. Mazurka.	Op. 30. No. 2.	H moll.	—	20
20. Mazurka.	Op. 30. No. 3.	Des dur.	—	30
21. Mazurka.	Op. 30. No. 4.	Cis moll.	—	40
22. Mazurka.	Op. 33. No. 1.	Gis moll.	—	20
23. Mazurka.	Op. 33. No. 2.	D dur.	—	30
24. Mazurka.	Op. 33. No. 3.	C dur.	—	20
25. Mazurka.	Op. 33. No. 4.	H moll.	—	40
26. Mazurka.	Op. 41. No. 1.	Cis moll.	—	30
27. Mazurka.	Op. 41. No. 2.	E moll.	—	20
28. Mazurka.	Op. 41. No. 3.	H dur.	—	20
29. Mazurka.	Op. 41. No. 4.	As dur.	—	20
30. Mazurka.	Op. 50. No. 1.	G dur.	—	30
31. Mazurka.	Op. 50. No. 2.	As dur.	—	30
32. Mazurka.	Op. 50. No. 3.	Cis moll.	—	40
33. Mazurka.	Op. 56. No. 1.	H dur.	—	40
34. Mazurka.	Op. 56. No. 2.	C dur.	—	20
35. Mazurka.	Op. 56. No. 3.	C moll.	—	40
36. Mazurka.	Op. 59. No. 1.	A moll.	—	30
37. Mazurka.	Op. 59. No. 2.	As dur.	—	30
38. Mazurka.	Op. 59. No. 3.	Fis moll.	—	40
39. Mazurka.	Op. 63. No. 1.	H dur.	—	30
40. Mazurka.	Op. 63. No. 2.	F moll.	—	20
41. Mazurka.	Op. 63. No. 3.	Cis moll.	—	20
42. Mazurka.	Op. 67. No. 1.	G dur.	—	20
43. Mazurka.	Op. 67. No. 2.	G moll.	—	20
44. Mazurka.	Op. 67. No. 3.	C dur.	—	20
45. Mazurka.	Op. 67. No. 4.	A moll.	—	20
46. Mazurka.	Op. 68. No. 1.	C dur.	—	20
47. Mazurka.	Op. 68. No. 2.	A moll.	—	20
48. Mazurka.	Op. 68. No. 3.	F dur.	—	20
49. Mazurka.	Op. 68. No. 4.	F moll.	—	20
50. Mazurka.	(Notre temps No. 2.)	A moll.	—	30
51. Mazurka.	A moll.		—	30

Band II. Nottornos.

			M.	Pf.
1. Notturmo.	Op. 9. No. 1.	B moll.	—	30
2. Notturmo.	Op. 9. No. 2.	Es dur.	—	20
3. Notturmo.	Op. 9. No. 3.	H dur.	—	40
4. Notturmo.	Op. 15. No. 1.	F dur.	—	30
5. Notturmo.	Op. 15. No. 2.	Fis dur.	—	30
6. Notturmo.	Op. 15. No. 3.	G moll.	—	30
7. Notturmo.	Op. 27. No. 1.	Cis moll.	—	30
8. Notturmo.	Op. 27. No. 2.	Des dur.	—	40
9. Notturmo.	Op. 32. No. 1.	H dur.	—	30
10. Notturmo.	Op. 32. No. 2.	As dur.	—	30
11. Notturmo.	Op. 37. No. 1.	G moll.	—	30
12. Notturmo.	Op. 37. No. 2.	G dur.	—	30
13. Notturmo.	Op. 48. No. 1.	C moll.	—	40
14. Notturmo.	Op. 48. No. 2.	Fis moll.	—	40
15. Notturmo.	Op. 55. No. 1.	F moll.	—	30
16. Notturmo.	Op. 55. No. 2.	Es dur.	—	30
17. Notturmo.	Op. 62. No. 1.	H dur.	—	30
18. Notturmo.	Op. 62. No. 2.	E dur.	—	30
19. Notturmo.	Op. 72. No. 1.	E moll.	—	30

Band III. Etuden.

			M.	Pf.
1. Etude.	Op. 10. No. 1.	C dur.	—	40
2. Etude.	Op. 10. No. 2.	A moll.	—	30
3. Etude.	Op. 10. No. 3.	E dur.	—	30
4. Etude.	Op. 10. No. 4.	Cis moll.	—	40
5. Etude.	Op. 10. No. 5.	Ges dur.	—	40
6. Etude.	Op. 10. No. 6.	Es moll.	—	30
7. Etude.	Op. 10. No. 7.	C dur.	—	30
8. Etude.	Op. 10. No. 8.	F dur.	—	40
9. Etude.	Op. 10. No. 9.	F moll.	—	30
10. Etude.	Op. 10. No. 10.	As dur.	—	30
11. Etude.	Op. 10. No. 11.	Es dur.	—	30
12. Etude.	Op. 10. No. 12.	C moll.	—	40
13. Etude.	Op. 25. No. 1.	As dur.	—	40
14. Etude.	Op. 25. No. 2.	F moll.	—	30
15. Etude.	Op. 25. No. 3.	F dur.	—	30
16. Etude.	Op. 25. No. 4.	A moll.	—	30
17. Etude.	Op. 25. No. 5.	E moll.	—	40
18. Etude.	Op. 25. No. 6.	Gis moll.	—	40
19. Etude.	Op. 25. No. 7.	Cis moll.	—	30
20. Etude.	Op. 25. No. 8.	Des dur.	—	20
21. Etude.	Op. 25. No. 9.	Ges dur.	—	20
22. Etude.	Op. 25. No. 10.	H moll.	—	40
23. Etude.	Op. 25. No. 11.	A moll.	—	60
24. Etude.	Op. 25. No. 12.	C moll.	—	40
25. Etude.	F moll.		—	30
26. Etude.	As dur.		—	20
27. Etude.	Des dur.		—	30

Band IV. Balladen.

			M.	Pf.
1. Ballade.	Op. 23.	G moll.	—	70
2. Ballade.	Op. 38.	F dur.	—	50
3. Ballade.	Op. 47.	As dur.	—	60
4. Ballade.	Op. 52.	F moll.	—	70

Band V. Polonaisen.

			M.	Pf.
1. Grosse Polonaise.	Op. 22.	Es dur.	—	1 10
2. Polonaise.	Op. 26. No. 1.	Cis moll.	—	30
3. Polonaise.	Op. 26. No. 2.	Es moll.	—	50
4. Polonaise.	Op. 40. No. 1.	A dur.	—	40
5. Polonaise.	Op. 40. No. 2.	C moll.	—	40
6. Polonaise.	Op. 44.	Fis moll.	—	70
7. Polonaise.	Op. 53.	As dur.	—	60
8. Polonaise-Fantasia.	Op. 61.	As dur.	—	80
9. Polonaise.	Op. 71. No. 1.	D moll.	—	50
10. Polonaise.	Op. 71. No. 2.	B dur.	—	50
11. Polonaise.	Op. 71. No. 3.	F moll.	—	50
12. Polonaise.	Gis moll.		—	40

Band VI. Praeludien.

			M.	Pf.
Praeludien.	No. 1—24.	Op. 28.	—	2 70
Praeludium.	No. 25.	Op. 45.	Cis moll.	— 30

Band VII. Sonaten.

			M.	Pf.
1. Sonate.	Op. 4.	C moll.	—	1 50
2. Sonate.	Op. 35.	B moll.	—	1 20
3. Sonate.	Op. 58.	H moll.	—	1 70

Band VIII. Walzer.

			M.	Pf.
1. Gr. brillanter Walzer.	Op. 18.	Es dur.	—	50
2. Brillanter Walzer.	Op. 34. No. 1.	As dur.	—	50
3. Brillanter Walzer.	Op. 34. No. 2.	A moll.	—	40
4. Brillanter Walzer.	Op. 34. No. 3.	F dur.	—	30
5. Walzer.	Op. 42.	As dur.	—	50
6. Walzer.	Op. 64. No. 1.	Des dur.	—	30
7. Walzer.	Op. 64. No. 2.	Cis moll.	—	40
8. Walzer.	Op. 64. No. 3.	As dur.	—	40
9. Walzer.	Op. 69. No. 1.	F moll.	—	30
10. Walzer.	Op. 69. No. 2.	H moll.	—	40
11. Walzer.	Op. 70. No. 1.	Ges dur.	—	30
12. Walzer.	Op. 70. No. 2.	F moll.	—	30
13. Walzer.	Op. 70. No. 3.	Des dur.	—	20
14. Walzer.	E moll.		—	30
15. Walzer.	E dur.		—	30

Band IX. Rondos.

			M.	Pf.
1. Rondo.	Op. 1.	C moll.	—	70
2. Rondo à la Mazurka.	Op. 5.	F dur.	—	80
3. Krakowiak.	Grosses Concert-Rondo.			
	Op. 14.	F dur.	—	1 20
4. Rondo.	Op. 16.	Es dur.	—	90
5. Rondo.	Op. 73.	C dur. (Für zwei Pianoforte.)	—	1 50

Band X. Scherzos.

			M.	Pf.
1. Scherzo.	Op. 20.	H moll.	—	90
2. Scherzo.	Op. 31.	B moll.	—	1 —
3. Scherzo.	Op. 39.	Cis moll.	—	70
4. Scherzo.	Op. 54.	E dur.	—	1 —

Band XI. Impromptus.

			M.	Pf.
1. Impromptu.	Op. 29.	As dur.	—	40
2. Impromptu.	Op. 36.	Fis dur.	—	40
3. Impromptu.	Op. 51.	Ges dur.	—	40
4. Fantasie-Impromptu.	Op. 66.	Cis moll.	—	50

Band XII. Variationen.

			M.	Pf.
Là ci darem la mano.	Op. 2.	B dur.	—	1 30
Brillante Variationen.	Op. 12.	B dur.	—	60
Variationen.	E dur.		—	50
Variation aus Hexameron.	E dur.		—	20

Band XIII. Fantasien.

			M.	Pf.
1. Grosse Fantasie.	Op. 13.	A dur.	—	1 10
2. Fantasie.	Op. 49.	F moll.	—	80

Band XIV. Verschiedene Werke.

			M.	Pf.
Bolero.	Op. 19.	C dur.	—	60
Tarantelle.	Op. 43.	As dur.	—	50
Concert-Allegro.	Op. 46.	A dur.	—	90
Berceuse.	Op. 57.	Des dur.	—	30
Barcarolle.	Op. 60.	Fis dur.	—	50
Trauermarsch.	Op. 72. No. 2.	C moll.	—	30
Drei Ecossais.	Op. 72. No. 3, 4, 5.		—	30
Trauermarsch aus der Sonate	Op. 35.	B moll.	—	30

Band XV. Concerte.

			M.	Pf.
1. Concert.	Op. 11.	E moll.	—	2 60
2. Concert.	Op. 21.	F moll.	—	2 —

Band XVI. Kammermusik.

			M.	Pf.
Introduction und Polonaise für Pianoforte und Violoncell.	Op. 3.	C dur.	—	1 10
Trio für Pianoforte, Violine und Violoncell.				
	Op. 8.	G moll.	—	2 90
Sonate für Pianoforte und Violoncell.	Op. 65.			
	G moll.		—	2 30
Grosses Duo (Chopin & Franchomme Op. 15) für Pianoforte und Violoncell.	E dur.		—	1 10

Band XVII. Supplement.

			M.	Pf.
II. Pianoforte-Stimme von Carl Mikuli, als Ersatz der Orchesterbegleitung zu:				
Op. 2. Variationen „Là ci darem la mano“			—	60
Op. 11. Concert No. 1			—	1 40
Op. 13. Grosse Fantasie			—	50
Op. 14. Krakowiak, Grosses Concert-Rondo			—	80
Op. 21. Concert No. 2			—	1 20
Op. 22. Grosse Polonaise			—	40

Leipzig, Fr. Kistner.

Die Ergebnisse der Revision dieser Ausgabe sind Eigenthum des Verlegers.

Neue Auflage.

Gräfin CAROLINE von LOBAU
gewidmet.

Impromptu.

Allegro. assai quasi presto.

F. Chopin Op. 29.

1. *p*legato

Red. * Red. * Red. * Red. * Red. * Red. *

Red. * Red. * Red. *

Red. * Red. *

Red. *

Red. *

First system of musical notation, measures 1-4. Treble and bass staves with complex fingering (4, 5, 4, 5, 4, 5, 4, 3) and slurs.

Second system of musical notation, measures 5-8. Treble and bass staves. Measure 8 includes a *cresc.* marking and a 3-2-1 fingering.

Third system of musical notation, measures 9-12. Treble and bass staves. Measure 10 includes a *f* marking. Measure 12 includes a *poco ritenuto* marking.

Fourth system of musical notation, measures 13-16. Treble and bass staves. Measure 13 includes a *dim. acceler.* marking. Measure 15 includes a *p* marking.

Fifth system of musical notation, measures 17-20. Treble and bass staves. Measure 18 includes a *smorzando* marking.

First system of musical notation. Treble and bass staves. Treble staff contains a melodic line with fingerings 4, 5, 3, 5, 4, 5, 3, 5, 4, 5, 2, 5, 1, 4, 1, 3, 1, 4. Bass staff contains a supporting line with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. Dynamics include *p* and *f*.

Second system of musical notation. Treble staff contains a melodic line with fingerings 3, 1, 3, 2, 1. Bass staff contains a supporting line with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. Dynamics include *f* and *sostenuto*. Pedal points are marked with "Ped." and asterisks.

Third system of musical notation. Treble staff contains a melodic line with fingerings 2, 1, 3, 2, 1. Bass staff contains a supporting line with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. Dynamics include *f* and *sostenuto*. Pedal points are marked with "Ped." and asterisks.

Fourth system of musical notation. Treble staff contains a melodic line with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. Bass staff contains a supporting line with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. Dynamics include *f* and *sostenuto*. Pedal points are marked with "Ped." and asterisks.

Fifth system of musical notation. Treble staff contains a melodic line with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. Bass staff contains a supporting line with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. Dynamics include *f* and *sostenuto*. Pedal points are marked with "Ped." and asterisks.

Sixth system of musical notation. Treble staff contains a melodic line with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. Bass staff contains a supporting line with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. Dynamics include *f* and *sostenuto*. Pedal points are marked with "Ped." and asterisks.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and a crescendo marking. Bass staff has a harmonic accompaniment. Pedal points are indicated by 'Ped.' and asterisks. Fingerings are shown with numbers 1-5.

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and a crescendo marking. Bass staff has a harmonic accompaniment. Pedal points are indicated by 'Ped.' and asterisks. Fingerings are shown with numbers 1-5.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and a crescendo marking. Bass staff has a harmonic accompaniment. Pedal points are indicated by 'Ped.' and asterisks. Fingerings are shown with numbers 1-5.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and a crescendo marking. Bass staff has a harmonic accompaniment. Pedal points are indicated by 'Ped.' and asterisks. Fingerings are shown with numbers 1-5.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and a crescendo marking. Bass staff has a harmonic accompaniment. Pedal points are indicated by 'Ped.' and asterisks. Fingerings are shown with numbers 1-5.

Sixth system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and a crescendo marking. Bass staff has a harmonic accompaniment. Pedal points are indicated by 'Ped.' and asterisks. Fingerings are shown with numbers 1-5.



Andante

cresc.

Ped. * Ped. * Ped. * Ped. * Ped. *

Musical score for "The Swan" by Camille Saint-Saëns, featuring a piano and celeste. The score is in 3/4 time, key of B-flat major, and consists of 16 measures. The piano part is marked "p" and the celeste part is marked "p" and "smorzando". The celeste part has six "Ped. *" markings.

5 4 3 4

pp

Ced. ❁

calando

The musical score is written for piano in 3/4 time. It begins with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The melody is composed of chords and eighth notes, with a tempo marking of *calando* (rushing). The score is divided into measures by vertical bar lines, and the final measure ends with a double bar line and repeat dots.

